



An Interview With  
**THE  
HONEYS**



**LIVE SURF**

# SURE REVIVAL



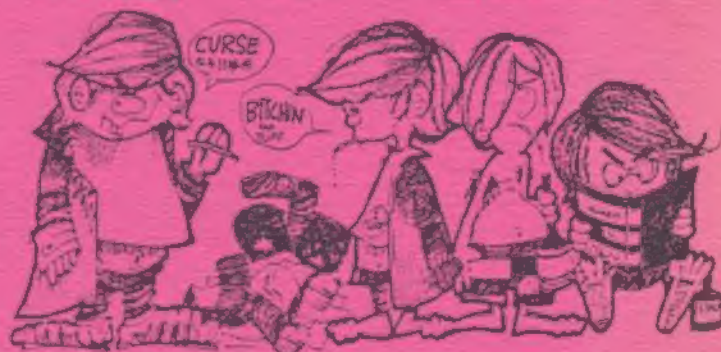
**FEATURING  
BEACH BOYS**

**JAN & DEAN**

**DICK DALE**

**SURFARIS**

**Cowabunga**





**MUSICAL RESEARCH AND DOCUMENTATION**  
2 KENTWELL AVENUE CONCORD 2137, N.S.W., AUSTRALIA

"the music of the Beach"

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THIS MAGAZINE IS DEDICATED TO THE MUSIC OF THE  
BEACH AND THE PEOPLE WHO BROUGHT/BRING IT TO  
LIFE. THE MUSIC ALWAYS COMES FIRST.

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## THE SOUTHERN CALIFORNIA SURF MUSIC REVIVAL

For the last several years, Southern California has seen a rather strong, revived interest in surf music. New bands have formed, playing in the original styles using vintage equipment, and earlier bands from the 1960's have regrouped, performing once again after a lengthy hiatus. In order to describe the sequence of events that created and contributed to a surf music revival in Southern California, it's necessary to examine some background.

The genre of surfing music started in Southern California in 1961. Although its mass popularity here waned with the arrival of the Beatles in 1964, it didn't really die out completely. The style has become a part of the collective consciousness of Southern California life as much as freeways, Hollywood, hot summers, palm trees, mountain resorts, sunglasses and hamburgers.

From 1964 until 1973, various individuals continued to promote surf music. Some musical efforts were perfunctorial attempts, some successful on a small scale while others tried the printed media to drum up resurgent interest in the art form. By virtue of their continued record releases and concert tours, the Beach Boys' longevity helped to keep the image of surf music alive over the years despite Brian Wilson's diminished role in the band and their choice of material (for the most part, a far cry from surf music in the dated sense). Certain artists and groups from outside California released surf-styled records (such as Blondie, the Ramones, the Euclid Beach Band and the Raybeats) at various times during the 1970's, indicating a certain non-unified allegiance to early 1960's California music.

In addition, overseas record companies have continually released compilation packages over the last 10 years, some featuring established artists such as Jan & Dean or the Beach Boys, while others catered more to the collector's market with obscure instrumental band compilations. One result was the exposure of early pioneer surf music to a new and younger audience, keeping interest in the genre alive through a form of acculturation.

Locally, there were several praiseworthy recorded attempts at reviving interest in surf music during the early 1970's. Dean Torrence, recording under the guise of the Legendary Masked Surfers

overdubbed new vocals to older Jan & Dean tracks and issued two singles on United Artists in late 1972 and early 1973. The label also had a two-record Jan & Dean anthology album in the stores throughout most of 1972.

Between 1974 and 1978 Jan Berry released several solo singles on A&M, all of which related to surf music only because of Berry's background, not because of the lyric content or production. All, that is, except "Skateboard Surfin' USA" from 1978. By then there actually seemed to be a genuine interest in the music growing on a very local, contained level. A few months later, Jan again teamed up with Dean and began a series of concerts, together with a back up band called Papa Doo Run Run, establishing them as certain revivalists.

Bruce Johnston and Terry Melcher combined forces as California Music in 1974 and issued two RCA singles, the second one produced by Brian Wilson. Rick Henn (formerly of the Sunrays) released an updated version of "I Live For The Sun" on Epic in 1973 and Capitol's ENDLESS SUMMER album in 1974 was a Beach Boys' "best of" compile (following the previous one on Capitol by only four years).

In the local music press, the focus on surf music began to emerge around summertime each year. In retrospect, it became a cliché to publish an article in the May or April issue, complain about the innocuous state of rock music, the dire need for a fresh, young and exciting sound on the radio, and decree an upcoming surf revival for that summer. Greg Shaw of Bomp Magazine and Martin Cerf of Phonograph Record Magazine were notorious at this. The May 1973 issue of 'PRM' had a vintage photo of the Beach Boys and the words "The Surf Music Revival" on the cover.

'PRM' repeated their cover/revival call in the summer of 1974. This time though, referring to currently released singles that reflected a California/surf music approach to support their contention of a revival (such as First Class' "Beach Baby" or, exercising some freedom of definition, "Rubber Bullets" by 10cc). Every summer for the next three years, 'PRM' continued to present Brian Wilson, or Beach Boys, cover story interjecting revival hopes each time. 'PRM' was widely read in Southern California and in other parts of the state as well; it was provided free at record stores which gave it easier access and certainly more exposure to the record buying public.



In 1975 Bomp Magazine's Fall issue was devoted to an overview of surf music including a profile of Northern California's Papa Doo Run Run who performed uncanny, accurate, renditions of Beach Boys' and Jan & Dean material. They were growing increasingly popular throughout the state as a showcase act and were signed to RCA in 1975. "Be True To Your School" was released as a single that year by the band.

United Artist's GOLDEN SUMMER double album compilation of surf music came out in 1975. Disc Jockey Jim Pewter acted as consultant and in 1977 issued his own two-record surf set SURFIN' ROOTS. Both records achieved good distribution and were further examples of the interest in revitalising a Southern California art form. Pewter also produced the 1975 GNP Crescendo album by Dick Dale in which several of his former hit instrumentals were re-recorded with Dale's new band, staying strictly with the original style of the music. Certainly a noteworthy revival attempt, it didn't raise too many eyebrows at the time. Pewter even sponsored a surf revival concert in Los Angeles, at the Hollywood Palladium, on August 26, 1973, featuring Dick Dale, Davie Allan & The Arrows, and the Surfaris among others.

Dale really hasn't stopped performing since his heyday in the early 1960's. Although his song list might have changed from time to time to embrace contemporary hits he felt his audiences wanted to hear, he has continued to play with the same sound and style, his early surf material. Since his phenomenal local success in the early 60's he has played showcases in Las Vegas and Reno, Nevada, owned two nightclubs (one in Riverside, the other in Anaheim) at which he performed regularly, and accepted offers to do special revival shows or amusement parks. Outside of the Chantays, who came together for a one time "surf night" at the Magic Mountain Amusement Park north of Los Angeles in 1975, the Surfaris have been the only early group to have made several revival appearances locally in the past decade.

In 1978, CBS Television filmed a semi-biographical movie about the career of Jan & Dean. DEADMAN'S CURVE was greeted by reviewers and critics as a well done and sincere appraisal of the duo's career from 1958 through Jan's car accident and his subsequent rehabilitation, taking the story into the early 1970's. The film was seen nationwide and helped to launch them on a national concert tour. Suddenly there was a renewed interest in Jan & Dean.

All of this background serves to make a point. What has happened locally since 1979 has not been the first period, since the mid-

1960's, of attempts to keep the sound and spirit of California/surf music alive. Although it's a matter of degree, the current surf revival would appear to be more in keeping with the meaning of the term: a renewed attention, fresh, youthful and popular, to a dated style of music. What follows is a closer examination of this latest Southern California surf music revival.

Because of my role in the current surf revival, I actually need to begin with the publication of THE ILLUSTRATED DISCOGRAPHY OF SURF MUSIC in August, 1978. It was a reference book on the recordings associated with the early 1960's craze, the idea of which had occurred to me a few months earlier. As a collector of surf music, I felt the book would be of help to other collectors as well as documenting the genre in book form, which up until that time had not been done.

I threw a party at my home to celebrate the publication of the book and thought it would be a novel idea to invite some musician friends to play some live surf instrumental music. We set up drums and other equipment in my living room. Totally unrehearsed, myself and three friends "jammed" on a host of common tunes while surfing movies were projected on the wall behind us.

The book began to sell very well and drew considerable interest from collectors and fans of the music. In the Spring of 1979, I began to think about recording a single, with four surf instrumentals, strictly for collectors. The attention the book was receiving made me aware of the widespread interest in surf music, both in America and overseas. I thought that a record, modestly-produced but well done and as authentically as possible, might be rather fun to do, might appeal to collectors out of novelty interest and, thereby, might be a worthwhile project to attempt.

I asked the bass player who was at my party a few months before, a drummer I found through a friend, and another guitarist from Hollywood who had written to me earlier concerning the book, to join me and they all agreed. After some modest rehearsing, we spent two days recording at a friend's house and in July of that year I "released" a four-track extended play on my own record label, choosing Jon & The Nightriders as the group name. I advertised and sold copies through ads in record collector publications. Several mail order dealers bought multiple copies, including Bomp Records in Los Angeles who sold it in their direct mail catalogue along with many other independent, non-mainstream



recordings.

1979 also saw the emergence of a revival band from the beach area of Southern California and the release of a single out of West Los Angeles by an unknown group called the Tidal Waves, neither of which I was aware of at the time. The Tidal Waves' organ dominated and badly produced record featured out-of-tune instruments on an instrumental called "Sunrise", certainly attempting an authentic surf music 'feel' and out-of-tune vocals on one of the worst arrangements of a Brian Wilson song ever, "Fun Fun Fun". Still, the record had a sense of humour and it was accompanied by a picture sleeve with photos taken at the beach. For these reasons, it could be called a surf record, the sound aside.

The other band was a slightly different story. On August 31, 1979 the Surf Punks made their first public appearance at the Santa Monica Civic Auditorium. This was on the heels of the modest local success of their privately released single "My Beach". The single had generated strong interest among the followers of non-mainstream music, mainly fans of punk and new wave music. Rather than a song extolling the virtues of the beach, the record took an offensive stance in telling the listener to keep away from the singer's beach. It extolled the social rivalry that was beginning to find exposure in the press in which many surfers, who lived in the beach communities, were at arms over the weekend encroachment of inland surfers ('the Vallies') and sun bathers. Their record was certainly a surf record, despite the subject material, and their concert became rather controversial for a variety of reasons. Not merely content to play their music, they acted out much of it. The stage would often have many people running around some of which were in various stages of undress and would get thoroughly littered with beer cans and other show debris. They performed around a constructed set including a lifesize lifeguard tower.

Meanwhile, in Glendora, about forty miles away from Riverside where Jon & The Nightriders were based (as it were), Bob Dalley was actively pursuing some interests of his own. Bob paid me a visit one afternoon shortly after our single was released and the two of us had our brief jam session. A guitarist who played in bands during the early 1960's (as I had done), he shortly put his own outfit together naming them the Surf Raiders. For about the

next eight months they rehearsed periodically, having fun by exercising their appreciation for a twenty-year old musical art form.

The Nightriders though, were together only long enough for the one recording project. I had not thought about taking the group any further, that is until I received a phone call from Greg Shaw at Bomp Records. He asked if I would consider making a Jon & The Nightriders' album which, he said, he would put out and distribute. Naturally the idea of continuing the project into a better recording studio and the prospects of having more fun doing it, maybe even making a little money from it, were certainly appealing. I agreed to produce an album's worth of surf related instrumentals for Bomp Records.

The same friends who took part in the recording for the single were drafted back into service and, three months later in September, Bomp Records issued SURF BEAT '80. The band still had not performed live in front of an audience nor did I have any intentions of doing that at the time. The Surf Raiders, on the otherhand, performed at an outdoor concert, for the first time, in Covina (a Glendora neighbour) in August.

While all of this was happening, Dick Dale & The Del-Tones were putting on infrequent shows chiefly at his nightclub in Anaheim called The Rendezvous. He made very successful appearances at a couple of other venues up and down the coast during the latter part of 1980 that helped to add fuel to what appeared to be a growing interest in surf music. Although Dale's show did not just include surf music, his legendary sound followed him through any oldie or contemporary hit song he chose to sing. The crowd reaction was, and still is, the strongest during those well-known instrumentals of his such as "Miserlou" or "Let's Go Trippin'".

In September 1980 Jon & The Nightriders got an offer to perform at the Santa Monica Civic Auditorium. We were asked to open the show for Dick Dale and the Surf Punks. The offer came about as a result of the album SURF BEAT '80, which was also chosen as the title for the concert. On October 3, 1980 (exactly one year since the Surf Punks' first appearance there), Jon & The Nightriders played their first concert in front of an audience of nearly 3000 people! If there had been any doubts about a surf revival before, it sure appeared to have some basis in reality by the end of 1980.

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Photo: JON & THE NIGHTRIDERS





Soon after the 'Surf Beat '80' concert, the Nightriders began to get phone calls from both clubs interested in booking the band and from agents interested in handling the band's bookings. We played two of the major Hollywood nightclubs before Christmas of that year, each show highly energetic with exceptional crowd responses to what we were doing. My skepticism of a surf instrumental band viably performing live in the musical atmosphere of the 1980's began to wear off.

Another Los Angeles independent record company, Rhino Records, put out a 12 inch mini-album in November by a beach area band called the Wedge. There were five instrumentals on the record, not exactly sounding true to form but, nevertheless, a further piece of kindling on the revival fires.

In December, the Ventures made their first live appearance in this country in over ten years. Primarily through the efforts of local KROQ-FM disc jockey Rodney Bingenheimer, they agreed to do a show at the Starwood in Hollywood which was energetically received by a packed house that night (including Nigel Harrison from Blondie and Nick Lowe). Although not a surf band, they were playing instrumentals, many of which had been adapted by sixties surf bands and some of which were their versions of surf staples such as "Penetration". They attracted a similar audience to those the Nightriders were performing for. This was a highly significant and important event, signalling the emergence of a strong local interest in instrumental rock (which implies surf music in the context of Southern California).

One factor that helped the acceptance of the Ventures (and the Nightriders for that matter) by the local New Wave scene was the tune "Surfing & Spying". Written by Charlotte Caffey of the Go-Go's, Bingenheimer had been playing a demo of it on his show for several weeks during the fall and winter of 1980. The Go-Go's, on the verge of national stardom at the time and a highly popular local act, strongly appealed to the growing numbers of New Wave, or alternative music, fans. "Surfing & Spying", not yet released commercially, was very familiar to audiences because of its airplay on Bingenheimer's show and its performances at Go-Go's concerts.

The Nightriders began to perform the tune live around November





*THE MALIBOOZ*



RHINO RECORDS





with practically no change in personnel. The Rhino album included previously unissued tracks by the band and evoked strong positive responses from both record collectors and critics alike. It was a novelty record (Rhino's serious output has always been eclipsed by their novelty releases), true, but it represented one of the best early surf tracks, with later connections to the Turtles, Frank Zappa and Elton Eddie. Released amid a close series of musical, surf-related events, it was enjoyed perhaps more widely than would have been possible were it released even a year before.

By the summer of 1961, both the Nightriders and the Surf Riders were firmly established in the L.A. area as performing bands. Records were selling fairly well, for being stylistically dated and instrumentally limited, and both acts maintained visibility through continued shows in the area. The Nightriders went off on a short tour of the San Francisco area and Fresno in the Central Valley, receiving positive press reactions and new fans anxious to see and hear what the L.A. press had been writing about.

The summer of 1961 brought a flurry of record releases. Solo artist Walter Bean and long-time friend John Gambetti had reformed their mid-sixties surf band called the Malibons in 1960 and signed with Rhino Records. Following a single release in 1960, the label issued the album MALIBON KID. The record lacked the forceful energy of much surf music but nicely showcased a first generation in the blend of original rock and instrumentals.

Mersey Records, primarily the L.A. independent label of former 1960 rock group, released a seven track live album by the Surf Riders in July, recorded at the Los Angeles Palladium. A 'one-off' single release by the Tikis came out that summer. Their name was a predecessor for the Next Project, the 'New Wave Group' commonly known today. In August, the Malibons put out a single called "Surf Bent '61" and then the Nightriders went in to the studio for a session with producer Phil Cowley.

We had already been asked to do a short European tour in October and Mercury Records, as well as the tour promoters (Rockhouse Records in Holland), wanted a single to release in Europe prior to our arrival. An instrumental release, titled "Surf Riders", was recorded; the record was issued in Europe in November and sold reasonably well. In the month of December, following the release of the album, the first Nightriders album, "The Nightriders", was released.





The Surf Raiders released a new extended play in August, recorded live at a couple of local clubs, and two odd releases: a pumpkin-shaped single of "The Monster Mash" in October and a single in the shape of the band's logo, "The Surf Raider" in November.

In July, a San Pedro band called the Dialtones released the single, "Surfin' In Outer Space", sounding very similar to the P-U's. The reformed Surfaris put out an enjoyable and rather novel self-released single called "Punkline". The Flipside, a live recording of "Scatter Shield", was an excellent sample from their apparent live album THE SURFARIS LIVE. The Ripptides were back with an interesting ten inch album of seven tracks mixing instrumentals and vocals. Although issued on SURF WAX, certain complications arose preventing the distribution of very many copies.

Jon & The Nightriders spent several weeks in the early summer recording new material with former Who and Kinks' producer Shel Talley. We had initially approached Richie Pender (himself a guitarist on several surf records in the 1960's) to produce our next effort but circumstances didn't favor the partnership. Talley expressed an interest in working with the band after a phone call with our "Aunt" and an initial meeting with our manager and myself.

The highlight of the Southern California surf revival during 1967, however, was the record label's release of four surf music albums instrumentally based. With Jon Talley aimed to put them together and write liner notes, the three TONY & THE MATEE volumes surfaced plus a compilation of early tracks by the Challengers, one of the bands more popular and often recorded, bands from the era.

The three volume series included one record each devoted to early instrumentals, early vocals and the latest surf revival featuring current L.A. acts. With excellent cover art on all three albums and a limited edition box set of the series, plus the 'Challengers' morale, Radio outdid themselves. The records were put together well, had better than average liner notes and justifiably received kudos from fans and reviewers alike.

In October, Jon & The Nightriders released four of the tunes we had recorded with Shel Talley on a twelve inch extended play

called JPLASH-A-LIVE. The remainder of the material from those sessions was set to be released as our third album, to be titled CHARGE OF THE NIGHTHERS. Due to various difficulties with our record label at the time, it was decided to postpone release of the album until a new label could be secured and distribution and promotional details worked out.

Local concert activity slowed down over the winter of 1982-83, one reason being the moving and integration of the L.A./Hollywood club scene. Our perception that the scene had varied, much of the energy and vitality that helped support the surf revival strongly through 1981 had declined steadily over the last year. Several larger clubs have shut down and economic conditions overall have had their effect.

One factor should probably be mentioned which I feel has enabled my own band and the Surf Riders, as well as the Venture, Surfari and Lick Lick, to have experienced a certain amount of success in recent times. It was the popular counter-culture acceptance of punk and new-wave music. The alternative nature of the music and the attitude were it included, greatly helped the handful of surf bands to find a new and enthusiastic audience during 1981 and 1982.

1982 was the peak year of the surf music scene, both commercially and by local popular appeal. 1982, the twentieth Anniversary of its birth year, could serve well to mark an eventful or disappearing act the way my local scene event, one striking parallel with the decline in extent of the scene. For a short time (1961-1965) surf music style, basically isolated to Southern California and certainly identified with it, there were an incredibly vast number of recording labels, most on a small, independent scale. Most produced, record labels. Then a now, although only relatively speaking. There are nowhere near the number of performing surf bands now as there were in the early sixties. Since the majority of band activity then centered in the high schools and the scene was considerably different, it's unlikely to hope for even a moderately similar definition of the local scene now.

It's also unlikely that the current surf music revival has turned out. The wonderfully enthusiastic audiences I've seen have shown that surf music really is rather timeless. It can still be as



fresh and energetic as it was twenty years ago. Another thing's for sure: there certainly has been an honest rebirth of interest in surf music over the last three years in Southern California. How much surfin' gets done in 1983 remains to be heard.

John Blair, Riverside, Ca.  
February, 1983

## THE SURF MUSIC REVIVAL IN SOUTHERN CALIFORNIA:

### Discography of record releases, 1979 to spring 1983

Compiled by John Blair & Bob Dalley

Since 1979, Southern California has been experiencing a unique revival of interest in surf music, both instrumental and vocal. Not since the first half of the sixties have there been as many visible, performing, bands in the L.A. area. The recorded output has been rather voluminous with several reissues of sixties material and releases by actively performing bands as well as bands that have remained less visible.

The following discography includes all the known record releases from Southern California acts producing music within the framework of the surf idiom.

Not included are the many surf-inspired records originating from outside Southern California or records issued prior to 1979. These would include the Overtones' "Yellow Surf/Red Checker Wagon/Surfer's Holiday" on Twin Tone #018 (a Minnesota band with members who later formed the Raybeats), New York's Cyclones ("RSVP" on Little Ricky #101), the Euclid Beach Band from Cleveland who did the great "There's No Surf In Cleveland" (first issued on Scene Records, then on Epic), Dick Dale's 1975 Crescendo album with re-recordings of his surf material, England's Mountbattens (a private release including "Wipe Out", "Surfer Joe" and "Little GTO") and Elton Motello ("Pipeline" and "Out Of Limits" which appeared on albums for RHM, Attic and Passport Records).

The discography is arranged alphabetically by artist. All EP's came with a picture sleeve, or cardboard jacket, and all singles marked (a) were also issued with a picture sleeve.

# DISCOGRAPHY

AGENT ORANGE	Pipeline Everything Turns Gray	Post Boy 12 <sup>®</sup>	/81
		Pack Boy P13 107	8/82
ALFA, LATA & THE ARROWS	Pipeline, Mr. Moto, Miserlou, Breakdown		
BEL AIR BANDITS	Stoked On Surf Outer Surf (12" 45)	What W12 601 <sup>®</sup>	1/83
		Pack Boy P13 107	8/82
	She Loves The Radio, Oh Susanna, I Don't Want To Lose The Feeling, I'm Ready, Good Vibrations		
BLACK LIL, 'A	Tan Punks On Boards From Pizza Towers To Defeat	Pacific Arts 103 <sup>®</sup>	/79
DIALTONES	Surfin' In Outer Space	Sureshot 1007	7/82
EDDIE & THE SHOWMEN	SHOWTIME (7" EP) Just Look, Sheila, Theme 1, ... (7" EP, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1170, 1171, 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My Beach  
My Wave

/79

Local's Only  
Kanan's Doomed

Time Coast 2202<sup>Q</sup>

/81

Surf's Up Medley  
Skate It

Soul City 0011/12

/81

Shark Attack

Day Glo 007<sup>Q</sup>

/82

# SURF RAIDERS

The Curl Rider  
Let There Be Surf

Surf Wax 101

/ / 1

SURF 'N '81 (7" EP)

Moxie 1039<sup>Q</sup>

7/81

Crash

Surf Wax 102

11/81

Unknown

Surf Wax 103

11/81

Gum Dipped Slicks

Surf Wax 104<sup>Q</sup>

11/81

(Blank)(one sided Christmas  
shaped disc on green vinyl)

Erika 104

12/81

Steel Pier, Egyptian Surf, Surf Drums,  
Surf Party, Surfin' Elephant

8/82

(Blank)(one sided pumpkin shaped  
disc on orange vinyl; this was also pressed  
on a monster shaped disc)

9/82



SURF RAIDERS	The Surf Raider (Blank)(one sided logo shaped disc on black and white vinyl)	Azra/Surf Wax SH 01	11/82
TITLAL WAVEZ	Fun Fun Fun Sunrise	What 05 <sup>0</sup>	/79
TIKIS	Surfadelic Jingles	Thermidor 107 <sup>3</sup>	5/81
VENTURES	Surfing's Growing Shakedown At Newport Beach Crazy Quilts (10" EP) Surfing With Mr. Medley, 1000 Pound Bee, Blue Dawn, Spindrift, Stompers	Tridex 901 <sup>3</sup> Tridex TDX 124 <sup>3</sup>	/81 1/83
THE WEDGE	Let's Get On Board At THE WEDGE Meet The Living Wedge, Mr. Moto, Imagination, Lettice, Gaisille Stomp (10" EP)	Rhino RNLFP 009	11/80
WIGS	THE WIGS (7" EP) Sugar Sugar, Surf Muscle, I've Got Control, Strange Facts	World 1003	/80
ALBUM	ALL BY MYSELF Includes "O.C. Life" and "Surfside"	Frontier 1009	1/83
ANDREW, ALK	HISTORY OF SURF MUSIC VOL. 1 Includes "Summer"	Rhino RNLFP 054	8/82
PEL AIR PALDITS	AMERICAN WORKER Includes "Cool Surfer" SA"	Arista ATC 9569	8/82
PEL AIR	THE BEST OF THE CHALLENGERS	Rhino RNLFP 053	8/82
CHALLENGERS	OUT OF CONTROL	Rhino RNLFP 019	/81
CROSSFIRES			

EVAI 13

5/82

SOIPS 1000

(Limited edition of black vinyl pressing also issued)

8/82

Includes "Son Of Surf"

/82

JON & THE

SURF BEAT '80

9/80

VOXX 200.00?

EXPERIMENTS IN DESTINY

/80

BOMP 4016(2)

Includes "Super Jet Rumble"

LIVE AT HOLLYWOOD'S FAMOUS

/ /

VOXX 200.00?

WISKEY A GO GO

### Rock Project/Rockhouse Records.)

HISTORY OF SURF MUSIC VOL. 1

8/82

Rhino RNLP 054

(Both previously unreleased)

CHARGE OF THE NIGHTRIDERS

YES NUKES

10/80

Rhino RNLP 017

MALIBU COZ RULE

/ /

Rhino RNLP 100

(Also released in

Includes "Hot Summer Nights"

6/82

Beggars Banquet EEGA 35

HISTORY OF SURF MUSIC VOL. 2

8/82

Rhino RNLP 054

PAI ARCS

Surfside 001

6/80

# SURFARI

Includes "Surfer Joe" (recorded live)

Includes "The Curl Rider"

Includes "Hot Sand, Cold Feet"

Includes "The Curl Rider"

## MY BEACH

Includes "The Curl Rider"

Includes "Hot Sand, Cold Feet"

Includes "The Curl Rider"

Includes "Hot Sand, Cold Feet"

## LOCALS ONLY

Includes "The Curl Rider"

Includes "The Curl Rider"

## SURFBOUND

Includes newly recorded versions of

## THE WEIGE

Includes newly recorded versions of



## SURFING THE U.K.

### AND THE HARM NICE JUST KEEP ON COMING

By Kingsley Abbott

The good old UK is not part of the surf revival. It can't be because you can't revive something which never really happened properly in the first place. The UK continues to be what it always has been with it's harmony beach scene lacking any real cohesion, but still every now and then throwing up some superb records and acts. True to form the last few months have seen this happening. The names WAVELENGTH and THE FLYING HICKIES will probably mean little to most CM readers, but their music is currently a great cause for optimism. Neither of the bands deal with beach music as it is usually defined, yet both have links to make their inclusion here relevant.

### WAVELENGTH

Wavelength are a five man harmony band who were apparently childhood friends. Denny Daniels, Melvyn Kirsh, Raymond Howard, Phillip Fisher and John Kirby first worked together under the name COMPLEXION. As such they had one single issued in March 1979 on the UK label - "So Much In Love", the old Tynes number. They did it as an accapella and this style has lasted through to their more recent work. By the end of 1979 they had written some of their own material, signed to Ariola Records and met up with Brian Nott, a hot UK record producer who really seems to know how to get the best from harmonies. Nott has worked with ALAN PARVAZ and POLY RIVERS for the Shena Easton sessions and Wavelength (or at least some of them) have also worked in this connection.

The band's first Ariola issue was a hit last summer. "Happy Home" was a slow number with lovely background harmonies and moved quickly upwards, securing them a prestigious "Top Of The Pops" appearance. However things went a little sour as very poor distribution by Ariola meant there was no stock in the stores for a week after the TV show. The band still felt somewhat disappointed about it as it would have almost certainly gone higher than the number 17 it reached. However it was enough to let them put an album out and an excellent one it was too. There were harmonies creeping in throughout the record - not in any full-blooded way, but as highlights and backgrounds. The real treat however was at the end of side Two where the band sang "So I Still Figure In Your Life" (the old Honeybus song) as an accapella. The arrangement is beautiful and the vocals are clear and precise - an absolute gem. Two other singles have so far followed. although Ariola only mentioned one

in the discography they sent me. which perhaps is indicative of their level of interest in the group. Their last single contained another real gem in the form of "Beach Boy", a song about Brian Wilson's problems. Though only a 'B' side. It had a great melody and was a great performance reminiscent of the Beach Boys' own LIGHT ALBUM sound complete with lyrics containing sentiments which we all share:

"Oh Beach Boy, I Hope You Will Find The Sun Again"

As I have suggested, the band are less than happy with Ariola and Raymond Howard tells me that their manager Iave Lee (remember him?) is looking around for a new contract for them. They have enough new material ready out I fear that their initial momentum has now been lost. However their own songs and their choices of others are strong, so given the right company they could re-emerge. Look out for them.

#### WAVELENGTH DISCOGRAPHY

"Hurry Home"	(Steve Thompson)	ARIOLA ARC 281	4/82
"Crying Over You"	(Wavelength)		
"Win Some, Lose Some"	(Kipner-Bliss)	ARIOLA	1981

"Rio"	(Wavelength)	ARIOLA ARC 281	1981
"Beach Boy"	(Wavelength)		

<u>HURRY HOME</u>		ARIOLA 204 652	7/82
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After Hours	(Unknown)	Don't Make Me Do It
bio	(Wavelength)	Thank You for The Party
Man In The Moon	(Goshing)	Crying over you
Win Some Lose Some	(Kipner-Bliss)	I don't want for Hanging Around
Hurry Home	(Thompson)	Do I still have In Your Life

(SIDE TWO SONGWRITING CREDITS: Track 1, (Leeson-Valley-Hayes-Clayton-Cipollina) Track 2, (Kipner-Bliss), Track 3, (Wavelength), Track 4, (Leeson-Valley), Track 5, (Blissman),

#### THE FLYING PICKETS

It's been a very, very long time since I have been able to report on a five harmony band in the UK. The Flying Pickets have given me that chance and I take it with relief because they are rapidly becoming a very popular act indeed. As so often the case, the act acts do not copy or re-nash what has gone before and the Flying Pickets are no exception for they have certainly borrowed from the past but their adaptation has produced something quite individual and new. They are not a JM band in the true sense but along with many other things, the influences are there. For their material they draw from the Beach

...the band members, the music and more, so we, as well as  
many other people, are looking at present at such a small  
by the six piece group but they are not sure of the possibility of  
anything more than a one-off show. Later on they feel it could help.  
Their shows are a little and a little more and it is just a good to  
hear such people talking about the future. As if that were not  
enough there are some important people in the band. Until recently,  
when they got together in a permanent group, they were all a little  
working in various capacities, some of which could be labelled as  
politically motivated. They are now together in a show about miners  
called 'The Big Show', the music for which was written by group  
member Jack Levy. The political dimension remains in their stage  
announcements and their songs in this way:

"We don't push the politics too much; it just seems a good  
idea that certain of our members realised that they are  
being entertained by people of quite different persuasion."

A further aspect of the band is the comedy that is interwoven with  
their presentation, to the extent that you do not know which of the  
guys to watch as they are all doing something (would that a certain  
other band were like that). However their acting experience helps  
the overall meshing of the various elements as the end result is  
very tight. Rick explains:

"We don't set out to be that tight, it just is that tight!"  
This tightness is especially true of the harmonies which are  
absolutely spot on. Alan Carter, Tony Rivers and Kenny Lee have  
all seen them and were very impressed; to the extent that they were  
seriously considering doing a similar act but more "laid".  
Unfortunately various other commitments will probably rule it out.  
At present the only W based song in the Flying Pickets' show is  
"Little Honda", but more are being considered for inclusion. Among  
these is "In My Room".

There is every reason to suppose that the Flying Pickets will be  
increasing their strength as they are currently putting a great  
deal of cover on, and many of the new people that they are asked  
to tour with them. Various. In the meantime we have just seen  
and a forthcoming one, which is a very good one. They are  
not more than just a few more. The next one:

"We are not very happy, but we are in a bit of a mess."

### THE FLYING PICKETS' DISCOGRAPHY

THE FLYING PICKETS' 3 A. The Flying Pickets 1984  
Recording Studio with the Flying Pickets



## THE BEACH BOYS 1979-1983

Of course it is wrong to try and teach recent black boys work against the first half of the century, at least in vitally those of us who remember away to. Every new school that has been approached in the vain hope that some new classic will appear to rank with the favourability of the past. Sadly, we are almost always disappointed, not because the new classic is all (though one or two have been subject and that it is a little measure) against history, but the fact that the past is the history of the time. It is a little more over a century, a things always change and move on.

[illegible]

I have been thinking about you a great deal lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you. I have been thinking about you a great deal lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I have managed to find some time to write to you.

It is perhaps a little too early to be dismissive of the recent recorded efforts as it is indeed for some of the more recent concert performances. We need to remember that The Beach Boys are one of the longest standing groups still working and therefore they should be







## THE SURF REVIVAL - THE BEST

By Stephen J. McParland

In addition to Southern California a number of other hot beds of musical activity have produced their own contributions to the revival of interest in surf and beach music. Every summer somewhere, a new single, short, beach record is released, whether it is an updating, a cover over (and imitating New Wave, Punk music) or a true interpretation of surf music.

The following list is an attempt to chronicle the releases of the past few years together with relevant label and catalogue numbers.

Year of release and country of origin are shown where known.

### DISCOGRAPHY

<u>BARRACUDAS</u> <sup>1</sup>	I Can't Pretend (Wills)	(US)(1982)
VOXX EP 3303	Surfers Are Back (Wills)	
	You Were On My Mind (Fricker)	
	Surfer Joe (Ron Wilson)	
<u>BARRACUDAS</u>	Inside Mind (Wills-Gluck)	(F)(1982)
Flicknife FLS 207	Hour Of Degradation (Wills)	
<u>CARROLL, CONKY</u> <sup>2</sup>	Skateboard Bill (Carroll)	(US)(1977)
Heavy JT 1001	Pocket Rocket (Carroll)	
<u>CREATURES</u> <sup>3</sup>	The Rip (Lytnik-Bjerre)	@ (A)(1980)
Mighty JVC 004	Sea Fury (Johnson)	
<u>DELINQUENTS</u> <sup>4</sup>	Alien Beach Party (Delinquents)	@(US)(1979)
Live Wire LW 1	Do You Have A Job For A Girl Like Me	
	Motivation Complex (Delinquents)	
<u>DRAGONS</u> <sup>5</sup>	Surfin' Time Again (Lewis)	@(US)(1980)
Wildcat Discovery	Neutralised (Lewis)	
AL 1249	Together (Lewis)	
<u>DuCHAMP</u>	Elect (Scanlan-Skellenger)	(US)(1980)
Champ D 1065	Pipeline (Scanlan-Carman-Spickard)	
<u>DUGITES</u>	In Your Car (Crosbie)	(A)(1980)
Deluxe 103588	13 Again (Crosbie)	
<u>EUCLID BEACH BAND</u> <sup>6</sup>	There's No Surf In Cleveland	@ (G)(1978)
Epic EPC S 6717	Laugh In The Dark (Reising)	
<u>FAT HUBBLES</u>	Skateboard Queen (Groves)	(A)
Astor A 7262	Stick With Me (Groves)	

GARRETT, LEIF

Atlantic 3423

GARRETT, LEIF

Scotti Brothers 5074

GOOD VIBRATIONS

Telefunken 6 12293

HANSEN BROTHERS<sup>7</sup>

Jazzy Bebopper 001

HANSEN BROTHERS

Surf Daze 1000000

Beach Days 002

HANSEN BROTHERS

Crystal Ball 137

HARMONY<sup>8</sup>

SOS 1005

HOUSEROCKERS BAND<sup>9</sup>

VDC 607

INCREDIBLE BROADSIDE<sup>10</sup>

- BRASS HED BAND

INSECT SURFERS<sup>11</sup>

WASP Sting 1

JAMES, KERRY<sup>12</sup>

WB 100067

LLOYD, BOBBY<sup>13</sup>

Borrowed BORO 4501

MORRISON, WAL<sup>14</sup>

ATA K 6677

MORRISON, WAL

ATA K 6888

NASH THE SLASH

Dindisc din 28

NEW YORK BLONDES<sup>15</sup>

Line 6 12601

NIGHT IN SHINING<sup>16</sup>

Gem Star PRS 13289

Surfin' USA (Chuck Berry) (A)(1977)  
Special Kind Of Girl (Atkins-D'Andrea-Lloyd)

Fun Fun Fun (Love-Wilson) @ (US)(1978)  
Sheila (Roe)

Starshine Baby (Dunklau-Parker) @ (G)(1978)  
Happiness In Sunny Beach (Heitzmann)

You're Mine Anita (Paul Hansen) @ (US)(1977)  
Middle Of The Road (Dale Hansen)

Brian Wilson (Paul Hansen) @ (US)(1980)  
You're Mine Anita (Paul Hansen)  
When Love Was Ours (Paul Hansen)

Let's Get It On (Gutter (Hansen) (US) (1980))  
Maryanna (Hansens-Engel)

School's Out (Geyer-Post etc) @ (S)(1980)  
Surfer Girl (Wilson)

Beach Surfing Beach Music @ (US)(1980)  
Rockin' In My Room (Wendell-Harden)

Little Dead Surfer Girl (Geyer) (US) (?)  
(?) - released as Poisoning Ed 711

Pod Life (Arnson-Petersen) @ (US)(1980)  
Into The Action (Arnson)

Wonderful Summer (Botkin-Garfield) (A)(1978)  
Don't Treat Me Like A Child (Carcedo)  
(Issued with Picture Sleeve)

Gas Money (Berry-Atfield-Ginsburg) (S)(1979)  
Crazy Country Bop (Otis)  
(Issued with Picture Sleeve)

Hawaiian Surf (Morrison) (A)(1977)  
California (Morrison-Jacobsen)

Nightmare (Morrison) (A)(1977)  
Yellow Van (Dante-Allan)

Dead Man's Curve (Wilson-Berry-Christian)  
Reactor No.2 (Slash) @ (A)(1981)

Little GTO (Wilkin) @ (G)(1978)  
Holocaust On Sunset Blvd (Phillips-Scott)

Surfin' Reggae (Murphy-Musker) @ (A)(1982)  
Out To Lunch (Murphy-Musker)

OL' 55<sup>17</sup>  
Mushroom K 6936

OL 59  
Mushroom K 6659

        
Mushroom K 7078

OLDFIELD, ERIC<sup>18</sup>  
GO GOS 002

RADIO BIRDMAN<sup>19</sup>  
TRS 12

RAMONES<sup>20</sup>  
Sire SRE 1008

Ratso RR 402

REELS<sup>22</sup>  
Mercury 6038 040

RHODES, DARRYL<sup>23</sup>  
Wonder

RIPTIDES 24  
Able AB 004

RIPTIDES  
Flat FLAT 1

RIPTIDE  
Regular K 8341

RODNEY & BRUNETTES<sup>25</sup>  
Bomp 127

RONNIE & DIRT RIDERS <sup>26</sup>  
RCA PB 10651

Mushroom K 7285

SLOW FADE<sup>28</sup>  
TW 109

Stay (Manzie) (A)(1977)  
Caught In The Curl (Manzie)

Teenager In Love (Pomus-Shuman)

(Book #1) Summer's Night (Manzie)  
 H. L. Allen - Ballard - Jones - Manzie  
 -Peterkin) (A)(1978)

Grass in the Beach (A.Wilson)(A)(1979)  
Sundance (A.Wilson-Johnson)  
(Issued with Picture Sleeve)

Anglo Girl Desire (Tek) (A)(1978)

Rockaway Beach (Ramones) @ UK (1977)  
Locket Love (Ramones)

by the Angel. (Leigh)      6(11.7)(177)

Live! Alone (Leigh)

(100-1) 100-100 (11. 11) (A)(111)  
Quasimodo's Dream (Mason)

Surfin' Shark (Rhodes) (US)(1976)  
Burgers From Heaven (Rhodes)

Magic Castle (Matheson)  
Rules Of Love (Callaghan)

Some Other Guy (Glick-Barret)

Only Time (Callaghan) @ (A)(1981)  
Shake It (Callaghan-Matheson)

Little GTO (Wilkin) @ (US) (1978)  
 He is a ... (Phillips-Scott)

Yellow Van (Dante-Allan) (US)(1976)  
Love Will Never Hurt You

Mr. James L. Ryan-Strachan (A)(1974)  
 Don't For A Friend (Ryan-Strachan)

Running Away (Never Looking Back)  
 Curtis' (1981) (UK) (1981)



SMITHKREEN<sup>29</sup>  
D-Tone DT 150

STRAWBERRY PARK<sup>30</sup>  
Sonet SON 2245

SUBURBAN LAWS<sup>31</sup>  
Suburban Industrial

SURFERS<sup>32</sup>  
Polydor 2040 204

SURFERC  
CNR 141 552

SURFERS  
CNR 141 646

SURFSIDE 6<sup>33</sup>  
Phantom PH 2

SURFSIDE 6  
Phantom PH 9

EMI PRS<sup>4</sup>  
EMI PRS 2774

VLAMING, SUNNY<sup>35</sup>  
EMI 13326

WARNER, DAVE  
Bicton BR 001

WILDFIRE  
Casablanca NB 885X

URSA MINOR<sup>36</sup>  
Airborne FF 4134

URSA MINOR  
Airborne FF 4125

USZNIOWICZ, KING<sup>37</sup>  
1-Shot 4052 28

Girls About Town (DiNizio) @ (US) (1980)  
Girl Don't Tell Me (Wilson)  
Got Me A Girl (DiNizio)  
Girls Are Like That (DiNizio)

Summer Is Coming (Bolland) (H) (1982)  
Beach Party (Bolland)

Gidget Goes To Hell (Whitney-Ranson)  
My Boyfriend (McLane) @ (US) (1979)

Windsurfin' (Surfers) @ (H) (1978)  
Nite At The Beach (Surfers)

Windsurfingtime Again (Surfers) @ (H) (1979)  
Wind Blows In My Sail (Surfers)

Girls On The Beach (Surfers) @ (H) (1979)  
Summertime Tension (Surfers)

Cool In The Sun (McLaren-Datun-Courtenay)  
School's Out (McLaren-Courtenay) @ (A) (1981)

(Can't You See) The Beach (Courtenay) @ (A) (1981)  
Beach Party (Courtenay)  
Baci! Baci! (Courtenay)

Surfside 6 (Bellingham) @ (A) (1981)  
Modern Girl (Bellingham)

Beach Party (Courtenay) @ (A) (1981)  
Beach Party (Courtenay) @ (A) (1981)

Summer '78 (Warner) (A) (1978)  
Australian Heat (Warner)

Weekend Love (Shannon-Grochmal) (A) (1977)  
Weekend Love (Shannon-Grochmal)

Valerie (Koumarelos) (US) (1981)  
Gotta Be A Solution (Koumarelos)

Girls Don't Tell Your Mom (Koumarelos)  
The Best of Me (Koumarelos) (A) (1981)

Surfing (Koumarelos) (US)  
Cry On My Shoulder (Willis)

<sup>40</sup> Denotes issued with a picture, art sleeve. (F) America, (S) Sweden  
(A) Australia, (G) West Germany, (UK) England, (H) Holland

THE RENT DISCOGRAPHY (continued)

Albums:

BARRACUDAS

Blower (F)(1967)

Includes: I Wanna Be a Star, I've Got No Miracles to Offer, Be My  
Friend Again, I'm a Gonna Be a Star, I'm a Gonna Be a Star, I'm  
a Gonna Be a Star, I'm a Gonna Be a Star, I'm a Gonna Be a Star,  
I'm a Gonna Be a Star, I'm a Gonna Be a Star, I'm a Gonna Be a Star

HARMONY

Blower (F)(1967)

Includes: I Wanna Be a Star, I've Got No Miracles to Offer, Be My  
Friend Again, I'm a Gonna Be a Star, I'm a Gonna Be a Star, I'm  
a Gonna Be a Star, I'm a Gonna Be a Star, I'm a Gonna Be a Star,  
I'm a Gonna Be a Star, I'm a Gonna Be a Star, I'm a Gonna Be a Star

DICK DALE

Blower (F)(1967)

Includes: I Wanna Be a Star, I've Got No Miracles to Offer, Be My  
Friend Again, I'm a Gonna Be a Star, I'm a Gonna Be a Star, I'm  
a Gonna Be a Star, I'm a Gonna Be a Star, I'm a Gonna Be a Star,  
I'm a Gonna Be a Star, I'm a Gonna Be a Star, I'm a Gonna Be a Star

Blower

Blower (F)(1967)

Includes: I Wanna Be a Star, I've Got No Miracles to Offer, Be My  
Friend Again, I'm a Gonna Be a Star, I'm a Gonna Be a Star, I'm  
a Gonna Be a Star, I'm a Gonna Be a Star, I'm a Gonna Be a Star,  
I'm a Gonna Be a Star, I'm a Gonna Be a Star, I'm a Gonna Be a Star

Of A Raggy Tramline, Avalon Stomp

WATERGATES<sup>40</sup>

Blower (F)(1967)

Includes: I Wanna Be a Star, I've Got No Miracles to Offer, Be My  
Friend Again, I'm a Gonna Be a Star, I'm a Gonna Be a Star, I'm  
a Gonna Be a Star, I'm a Gonna Be a Star, I'm a Gonna Be a Star,  
I'm a Gonna Be a Star, I'm a Gonna Be a Star, I'm a Gonna Be a Star

JAIL

Blower (F)(1967)

Includes: California by THE CRIPPLES  
Suzy Is A Surf Rocker by THE CROWD



Discographical Notes: (continued)

- 3: A pseudo group comprising members of highly successful Melbourne recording group THE JO SEP & THE FALCONS.
- 4: Texas based group comprising Layna Pogue (vocals), Brian Curley (bass), Mandy Curley (keyboards), Andy Fuertsch (guitar) and Tim Loughran (drums). Produced by Brian Curley.
- 5: NOT the same group that Dennis, Daryl and Doug Dragon formed but a New York based group.
- 6: In reality the duo of Richard Reising and Pete Hewlett with various friends. The "group" also issued one album THE ENCLID BEACH BAND EPIC JEP 119 (1979) featuring a longer version of "There's No Surf In Cleveland" (Album produced by Eric Carmen)
- 7: A Californian act, The Hansen Brothers comprise basically Paul and Dale Hansen.
- 8: Swedish based quartet comprising Roger Brett (drums and vocals), John Grover (keyboards and vocals), Marco Cecioni (guitar and vocals), Steve Martin (bass guitar and vocals). Engineered by Steve Martin. Produced by Steve Martin and Harmony. "School's Out" (Geyer-Pedersen-Post-Carpenter) was the title/theme song from the short-lived television detective series, sung during the show by Joey Scarbury.
- 9: FORGET IT - a load of rubbish
- 10: Has to be heard to be believed. A classic.
- 11: A Virginia based group comprising Dan Baccino (drums and percussion), David Armon (bass and vocals), Michael Strider (keyboards, synthesizer and vocals), Dave Peterson (guitar and vocals). EP cover features an adaptation of THE ENDLIX'S SUMMER poster. The group has also issued an album WAVELENGTH WASP 14EP (1980) I'm In Gear, Snow Falls, Dorsal Fin, Up Periscope, Fascination With The Neon, VoA, Feeling The Heat, Ex Lion Tamer.
- 12: A reasonable updating of the Robin Ward standard together with a similar updating of the Helen Shapiro hit recording. Kerry at the time of recording was a 15 year old schoolgirl.
- 13: Ex member of Steven Forster's group. Lloyd Hicks a confessed beach boys' fan has also recorded a number of exceptionally good singles under the nom-de-disque THE SKELETONS.



## Discographical Notes (continued)

- 14: "Yellow Van" recording is same song as that by RONNIE & THE DIRT RIDERS.
- 15: Features Rodney Bingenheimer, Deborah Harry and American Spring.
- 16: Soundtrack to television surfing special. Group includes Frank Musker, Garth Murphy, Suva, Staccia Stacie, Mary Gaglia, Herbie Torrens, Jon Close and Randy Ward.
- 17: One of Australia's most professional "good-time" bands who have experienced a great deal of chart success. Both "O'Men Let's Do It" and "Stay (While The Night Is Young)" both peaked in the Top Twenty. Group comprised Frankie J. Holden (lead vocals), Rockpile Jones (rhythm guitar and falsetto), Pat Drummond (lead guitar and vocals), Geoff Peterkin (drums), Wilbur Willie (sax) and Jimmie Manzie (bass and vocals). Willie later replaced by "Tangle Legs" Allen.
- 18: Well-known Australian television "soap" actor.
- 19: Premier (now defunct) Australian New Wave group. "Aloha...." features an adaptation of The Ventures' "Hawaii Five O".
- 20: New York group renowned for their individual musical style.
- 21: New York group consisting of Mitch Leitch (guitar, lead vocal), Matty Quick (drums & vocal), David Merrill (bass & vocal).
- 22: Interesting re-recording of the Brian Wilson DIRT SOUND track "Here Today".
- 23: "Surfin' Shark" is a parody of Jan & Dean's "Good Man's Curve".
- 24: Australian version of England's Barracudas. Group has strong local following in Australia and features originally Mark Callaghan (bass, lead vocals), Scott Matheson (rhythm, vocals), Allan Keilly (lead guitar, vocals) - replaced by Andrew Leitch, and Dennis Cantwell (drums, vocals). Matheson was also later replaced by Michael Hiron.
- 25: See Note 15.
- 26: Ron Dante ("Ronnie") sang lead vocal on many of The Archies recording. Interestingly this disc was arranged by Barry Manilow and produced by Barry Manilow and Ron Dante.
- 27: Graham "SHIRLEY" Strachan was a member of the highly successful Australian group Skyhooks. His name "Shirley" was a result of his curly hair resembling that of Shirley Temple. Strachan a self confessed surfer attempted (unsuccessfully) a solo career before entering the world of children's television shows.

28:

... .. Great recordings.

29: New Wave recording of Brian Wilson's "Girl Don't Tell Me" by New York based group: Pat Samisco (guitar, vocals), Mike Marino (bass), Thomas Lynch (drums, vocals) and Sam Katjak (guitar).

30: Dutch prog composition by ... and Ferdi ... GREAT, GREAT!

31: Included only because of title "I Want You To Tell Me". ... went everywhere ... and ... everything ... ... (vocals, guitar, ...), ... (vocals), ... (guitar) and ...

32: Success in ... good harmonies and instrumentation.

33: Australian rock-band group (now disbanded), comprising Julien ... , ... , ... , ... , ...

34: ... ..

35: Soundtrack from musical DINGO GIRL.

36: Space Surf group ... San Francisco resident Bill Koumarelos.

37: One of only ... copies pressed. Lead singer is Mike Patterson, ... "Karoo" ... performed by ...

38: Recorded Live.

39: Re-recordings of some of Australia's most famous surf music instrumentals of the early ... Mike Humphreys (guitar), Ian Montgomery (bass), Jeff Cripps, David John (drums), Stuart Beck (keyboards) and Michael Houghton (vocals).

40: West German production featuring some of that country's best session musicians including John O'Brien-Poeker (vocals), Detlef Peterson (keyboards), Bernie Willich (vocals, guitars), Anthony Ventura, Uli Lincklaui, Henner Hoyer (vocals), Michael Reinecke (vocals, guitar, piano), Dicky Tarrach (drums) and Rolf Koehler (vocals, bass).

THE HONEYS

From An Interview Held by Robert Valley on January 12, 1983

ROBERT: I am sure there are alot of Honeys fans out there who are glad to see you back and would like to know the reasons, but first let's dig a little into your past and find out how The Honeys got together and how they became connected with Brian Wilson of the Beach Boys .... who actually got you into the music business? Was it your parents?

MARILYN: No actually when I had my dad was my mother played piano and Jimmy's father played it also. So during family get togethers we would all be together and that's where we got our musical backgrounds.

BUNCH: When we did a "Coke + I" "Bunch" show ... it was a televised  
 show on 11/11/11. The year 11/11/11 ... was very  
 important to me. It was the end of the world. It was a lot of fun.

[illegible]

**POLYMER LETTERS**

**GINGER:**

MAIT'YN: Then I remember that when we were in the States, we were singing and the very first time we were... we became really good and we were able to get together a lot. Then I remember that when we were in the States, we just started working with the... we would like to produce as well as thought we were really good.

Exhibit: [redacted] was the first recording that you did as "The Honeyz"

REMARKS: It was in Capitol records and the song was called "Farm" Town  
The Swan River with a song that name and I wrote "Pray for  
Carl" on the back ... at the home, at Capitol records and Nick  
Vinet co-produced it with Brian ... when we started recording

for Capitol, people started hearing about us and they would say they would love to have The Honeys sing background on their records and that's how we did that song\* for The Surfaris ... We started working with Lou Adler and became with Jan & Dean.

ROBERT: When you were called to do backgrounds did you read the music or did you just listen to the tape and figure it out?

GINGER: We were really good memorisers. We do some reading, but that's not what we're known for. We have a very natural harmony. All we do is walk in and sing. We know what each other is doing. We just pick our parts and do it! Some people have called it talent but we have found it to be **something very natural with us.**

ROBERT: Do you think Capitol Records let you down as artists?

GINGER: Yes, because when The Beatles came out, they pushed everybody on the label aside even The Beach Boys. After we left Capitol we went with a few other companies ...

ROBERT: Did you ever play The Rendezvous Ballroom?

DIANE: Yeah we did ... just by ourselves. We also performed with groups like The Challengers and the Righteous Brothers. We did the El Monte Legion Stadium and others. We were actually the only girl group that was really doing all the local shows. We did the Country Fair in San Bernardino ...

#### AND ONTO THE PRESENT .....

ROBERT: How did you get connected with Rhino Records?

DIANE: What happened was last year we were the opening act for the Beach Boys tour as a tribute with Marilyn, Barbara and I as the group. We had out some new stuff and Richard Stevens who worked at Capitol Records, knew about it and talked to Rhino Records about us.

GINGER: As Diane said, we met Harold Bronson through Richard because Harold had tried to license some of our songs for a surf lp they were putting out but Capitol refused to license them. Richard set up a meeting for us with Rhino however and they **signed us that day.**

MARILYN: No, what happened was, we had finished these five songs for a production company but no one would pick us up. The business has been bad the last couple of years. We had tried eight or nine companies and they were able to discourage us very fast but when Rhino came along things changed. They were really interested in us and so we decided that maybe it would be better to go with a smaller label and it was wonderful. Rhino has people who **adore our music** and everything seems to click.











Part 2

# SURF

## SURFING IN PERSON:

### THE LIVE RECORDINGS OF THE SURF ERA

By John Blair & Rudiger Nehls

Through our correspondence Rudiger and I thought it might be of interest to take a look at live, concert type recordings from the surf era. Since there was no great wealth of non studio surf records, it's relatively easy to single them out for inspection.

We are not aware of any general information available on the history of commercially released recordings before an audience, but the idea certainly goes back many years before the early sixties. Although crude but decent recording equipment had been assembled and used effectively on location in the 1950's for pop and jazz artists, it wasn't until the sixties that the technology rapidly evolved through its utilization by rock music (even studio recording equipment advanced in quality and complexity during the sixties primarily due to rock music's influence and exploitation).

The advent of the multi track recording techniques (pioneered by Les Paul really) helped the concert situation become more vibrant and alive on vinyl. During the 1950's, very few rock acts had live recordings released. Those that did were rather basic and crude. A radical example of this would be the Ritchie Valens' IN CONCERT AT PACOIMA JR. HIGH SCHOOL album on Del Fi which certainly didn't even approach a state of the art recording. Live records issued in the early sixties were somewhat better sounding, but paled in comparison to later efforts such as the "Woodstock" albums or concert recordings by Hendrix, Cream, The Who, Ray Charles or The Stones for example.

There are undoubtedly a number of reasons for doing a live recording. Among them might be a creative change from studio



recording; a means to document an event; a calculated effort to sell records and/or acquire new fans by recording a band or artist who becomes acknowledged as a strong concert attraction; or simply a marketing gimmick.

For whatever reason, a live recording is a special one. Rudiger feels that since an artist isn't able to utilize certain luxuries that studios provide, they are forced to prove, in front of an audience, that their songs could also be played and sung as good as they were on the artist's studio endeavours. Sometimes he says, the atmosphere of an auditorium, or live setting, can inspire the musicians to better, faster and more lively playing. This is certainly often the case although there are other factors that contribute to infrequent "magical" performances besides the location of the show.

In any event, a very few enterprising artists left us with live surf music recordings from the early sixties. The interesting, and true, observation that Rudiger hinted at in a letter was that crowds at those early sixties dances and shows by surf bands were very enthusiastic, vocal and energetic. Many of the live recordings from that time, with properly recorded audience response, certainly support the notion.

Following is our list, alphabetical by artist, of those who recorded a live performance of surf music during the early 60's and offered it to the public for their approval.

If readers know of any others (and we're sure you'll spot one or two), please let us know.

John Blair and Rudiger Nehls

## Albums:

## DISCOGRAPHY

### ASTRONAUTS

#### EVERYTHING IS AOK

RCA LPM/LSP 2732

1964

Recorded live at the Club Paja in Boulder, Colorado, the band's hometown. Their first release "Paja" has become one of the definitive surf instrumentals. Despite the fact that there are no surf instrumentals on this album, they still retained that distinctive Fender Jaguar "roppy" reverbed sound. Part of the liner notes states: "There's still a surfer sound and a surfer beat to the music of The Astronauts, but

buyers of this album will have the joy of discovering what in person audiences have already found out ... The Astronauts put on a great show." Interestingly, five of the 11 tracks on this album are cover versions of rhythm & Blues songs.

ASTRONAUTS ORBIT KAMPUS

RCA LPW/LSP 2903 8/64

Recorded live at The Tulagi Club in Boulder, Colorado this was the band's fourth album release and their second live set in a row. As with the AOK album, all tracks are vocal with reverbed surf guitar backing. The KAMPUS album contains cover versions of early rock and roll/rhythm and blues songs such as "Johnny B. Goode", "Rony Moronie", "Pe Bop A Lu La" and "Greenback Dollar". One of their better rockin' lps.

ROCKIN' WITH THE ASTRONAUTS

RCA PRM 183 1965

Included here only because this "best of" package contains several tracks taken from both of the above two releases. There was also an RCA extended play with six of the live tracks from the above two releases.

BEACH BOYS

BEACH BOYS CONCERT

CAPITOL TAO/STAO 2198 10/64

One of the 10 all time best, and most important surf albums. The definitive collection of surf instrumental and vocal numbers. From the photos on the jacket and inside the open full cover, they also had the definitive surf band look. This record is deserving of many other praises as well. Their sound and look was one of the moulds emulated by hundreds of others at the time. Cut live on August 1, 1964, at the Civic Auditorium in Sacramento, California, this record says it all with great production and technical quality. A special disc jockey extended play was issued with tracks from this album as well. This album was also reissued as Capitol CM 2198 and later as Capitol SN 16154 (both budget re-issues).

CROSSFIRES

OUT OF CONTROL

RHINO RNLP 019 1981

Although this was released in 1981, the record contains tracks recorded in the early sixties by the band that was later to become the Turtles. Five of the tracks on this album were recorded live.



**BRUCE JOHNSTON SURFING BAND**  
**SURFER'S PAJAMA PARTY**

DEL FI DFLP/DEJT 1228 7/63

Recorded live on campus at U.C.L.A., the same cover and album title was used for another Del Fi release credited to the Centurians. This record had the same release number but different tracks, none of which were recorded live. (See notes for SURF STOMPERS lp).

**SENTINALS**  
**VEGAS A GO GO**

SUTTON (S) SU 338

Recorded live at The Teenbeat Club in Las Vegas, Nevada. Though reverbed guitars are missing, this record still retains surf overtones by a band who did, previously, release valid surf instrumentals. The instrumental track "Exotic" is one of the most embarrassing surf styled live tracks ever laid down on wax. The two trumpets used as lead instruments are very much out of tune with each other. Adding to the unintentional humour of the record are not one, but four separate band introductions from the stage during the course of the set. This is the Sentinals after their surfing music heyday of "Latin'ia" etc.

**SURFARIS**  
**HIT CITY '66**

DECCA DL 4614/74614 1/66

(Includes a "pseudo" live version of "Hi Heel Sneakers").

**SURF STOMPERS**  
**THE ORIGINAL SURFER STOMP**

DEL FI DFLP/DEJT 1236 1964

This record has exactly the same tracks as Del Fi 1228 by Bruce Johnston's band except two cuts were retitled. "Surfer's Delight" on the Johnston album became "Surfer's Pajama Party" and "Surfer Stomp" became "The Original Surfer Stomp". The question remains: Was this band the Surf Stompers or the Bruce Johnston Surfing Band!

**VARIOUS ARTISTS**  
**BATTLE OF THE BANDS**

Star 101

**WAIKIKI SURF BATTLE VOL. 1** Sounds Of Hawaii 5014  
**WAIKIKI SURF BATTLE VOL. 2** Sounds Of Hawaii

10/63

Perhaps the three rarest surf music albums of the early sixties as very few copies are known to exist. All three were recorded live in Hawaii during battle of the bands contests and featured some of the best surf bands of the era. The recordings are fairly poor



and the audience response seems to be suspiciously added on later. These are however, crude live recordings and the only ones of their kind.

### SURE BATTLE

GNP CRESCENDO GNP 85

5/63

Recorded live at the Leaville Club in Santa Monica, California on March 22 and 23, 1963. This record features the Rhythm Kings and Dave Myers & The Surftones, the two winners from each night. If you can believe the liner notes, 100 people were in attendance and at least 1000 took part in the battle including the Surftones, Sentinals and Rhythm Rockers.

### Singles:

#### ASTRONAUTS

W. LILLYER LIPS "W. E. M. T. V. I. 11" RCA WLP 1 (7" EP)

Extensive extended play including live tracks, four from the EVERETTING IS A K album and two from their ORBIT KAMPUS album.

#### BEACH BOYS

BEACH BOYS "W. E. M. T. V. I. 11"

CAPTAIN PRO 11/7 11/64

A collection of recordings for the album. Brian Wilson is featured on two tracks from the album, "I Wanna Be a Star" and "Little Girl Lost from Paradise".

#### DICK DALE & THE DELTONES

"I Wanna Be a Star" Dick Dale & The Deltones. This is a live recording from the W. E. M. T. V. I. 11 album.

#### LONELY ONES

"I Wanna Be a Star, The Lonely Ones"

ST. 11/7 11/64

Wah Hou, Apache"

Given that are the benefit of the doubt, it's hard to believe that these are live recordings. Still, the album was a night club in Hermosa Beach which featured the Lonely Ones as their house band. There is no audience response or reaction obvious on any of the tracks, but the recording quality suggests it may have been live or, possibly, recorded at the club but not in front of a live audience. There's an additional track on the extended play featuring the voice of the owner, St. 11, offering up all the "I Wanna Be a Star" and "I Wanna Be a Star" songs. A strange release. "Apache", by the way, is actually "Wah Hou", but the Jargon Language book.





Paul D. Rodriguez

Paul D. Rodriguez

Paul D. Rodriguez

Paul D. Rodriguez

# THE SURF RAIDERS



## THE SURF RAIDERS

By Robert Dalley

The story of the Surf Raiders can be traced back to December '66 when I first heard "Pipeline" on radio station KFVB one evening. The next day I went out and bought a guitar and started learning how to play and after three weeks of hard practicing I finally learned three chords and "Pipeline". Believe it or not this was enough to get me into my first band with a couple of friends from school. We played at a few parties, sometimes performing "Pipeline" ten times each party. I was also playing all the songs I could find such as "Viserlor", "Surf Rider", "Mr. Moto" and "Wipe Out". However by the end of 1966 music was changing and soon the Beatles influence was everywhere and I soon quit the band I was in (called The Satellites) and joined up with my brother's band. By then no one wanted to play "Wipe Out" anymore so we moved on. Although the opportunity to play instrumental surf music went by, I never lost the desire to play it.

During the latter part of 1969 this desire to play surf music became just too strong for me to fight it off any longer and so I finally gave in and bought a Fender Stratocaster and a Fender Twin Reverb amp and started practicing on my instrumental licks again. I relearned "Wipe Out", "Pipeline", "Destruction" and the Challengers' "K39" album which was all I had at the time. This lack of records drove me into the bottomless pit of record collecting and my first meeting with John Blair. Prior to our meeting I had advertised in several papers looking for records and other musicians who were interested in getting together a few weekends a month to play some good surf music. When I met John I was surprised to learn that there were other people wanting to play surf music again so I didn't feel alone in my efforts. I also found out that there were alot of surf records in the world and alot of great tunes. My first real practice session was held at my home in February of 1970 when Louie Davis (bass), Dave Rodriguez (drums), myself (lead guitar) and Steve Tanner (rhythm guitar) got together. Some of the tunes we learnt were "Surf Beat", "Wipe Out", "Pipeline" and "Far" and with every practice we improved and learnt more material. We had the chance to try out our stuff in front of an audience in July 1970 when we played at a party at my brother in law's. We weren't sure how we would go over but the people danced and had a good time and so did we.

After kicking around a few names we finally decided on one I came up with and so we started calling ourselves The Surf Raiders. In August 1980 we appeared at a 50's and 60's revival show at a park in Covina, California and as far as we know it we were the first instrumental surf band to make a live appearance in the eighties.

From there we started picking up a few small club dates, getting valuable exposure and experience. Steve Tanner, who was a highway patrolman, was transferred out of state and he was replaced by Neal Kuzee, a guitarist I had met through the paper buying surf records. Neal fitted in well as a Surf Raider and we started playing around town more and more. We did a gig at the Pasadena Ice House in March 1981 and we were taped by a friend using a two track tape recorder. Shortly thereafter Moxie Records released a live 7" extended play on us which was to be our first record. A few weeks later we released our first single on our own Surf Wax Records label featuring two of our more popular and requested numbers "The Curl Rider" and "Let There Be Surf". This single gave us the boost we needed and we started getting a lot more exposure, airplay and the like. We also started becoming well known outside of the United States. Because of the success of the single, we went into the studio and recorded material which later became our first album RAIDERS OF THE LOST SURF which was released in February 1982.

Credited with "Special Thanks" on our first album were Larry Moore and Emmett O'Sullivan, both of whom had been members of the group during 1981. Larry joined us in February and played a mean saxophone until he left in June. He was then replaced by Emmett O'Sullivan for two gigs until Linda Dalley moved in on keyboards in August. Linda made her debut with us at Knotts' Berry Farm.

The Surf Raiders have enjoyed much success in the field of instrumental surf music: making appearances at the Whiskey A Go Go, The Music Machine, The Golden Bear and various High Schools and Colleges in the L.A. and Orange County. Our music has been used on Channel Two's "Two On The Town" television show and in a soon to be released bona fide surf movie called OCEAN FEVER. We have also made several appearances on the popular New Wave Theater. Our new album SURFBOUND is another fine release we feel which can be added to our short but full recorded output that over the past two years now includes two albums, four singles, two live 7" extended plays, a pumpkin shaped record, a



## THE HISTORY OF SURF WAX RECORDS

By Linda Dalley

Surf Wax Records came into being in April 1961. Neal Klee, rhythm guitarist of the Surf Raiders, decided that he wanted to put out a record on the Surf Raiders. For this purpose, the band got together in Neal's front room in Southgate, California on March 5, 1961. They laid down five tunes on Neal's two track tape recorder. These were "The Surf Rider", "Let There Be Surf", "Ali Baba", "Gum Dipped Slicks" and "Squad Car".

Taking the last two: "The Surf Rider" and "Let There Be Surf", Neal went to a local record pressing plant and had 100 copies made. Prior to that the group had discussed several possible names for a label such as SURF, SURFER and SURF'S UP; "I can remember the day I saw our first record", recalled Dalley, "we were having practice and Neal brought out the record to show us. It was beautiful, in his hand was Surf Wax 101, with it's light blue label".

Neal had only pressed 100 copies because he didn't know if he would be able to sell them all, but Bob Dalley had developed a small list of surf record collectors so he sent them all flyers about Surf Wax Records and within three weeks his four were soon squashed as all 100 copies were sold. Neal then went and had 300 more pressed up this time on a yellow label and those copies were sold out in the next few months. Neal and Bob then decided that Surf Wax Records would be a good venue in which to release records for the Surf Raiders and other who best represent the true surf instrumental sound in the new surf revival. Prior to the new partnership, Surf Wax Records, now located in Azusa, California released four other records in 1961. The first three were taken from the four songs he released EARLIER in 1961 by The Surf Riders. Surf Wax 101 "Point Conception 101" (1st version) 1/w "Gears"; Surf Wax 102 "Inflow" 1/w "Point Conception" (1st version); Surf Wax 103 "Gum Dipped Slicks" 1/w "Squad Car" with picture sleeve and Surf Wax 104 "Wild Surf" 1/w "Silver Diamond Storm", a single song from Costa Mesa, California called The Hurricane, also issued with a picture sleeve.

Surf Wax Records with the help of Azusa International released it's first long playing record SURFERS ON THE LOOSE by the Surf Raiders on October 16, 1961. The first 100 copies (SWAT 101) were released with a picture sleeve while other pressings were sold in a transparent plastic sleeve. Continuing



the trend, Surf Wax released, during the summer of 1982, two 7" extended play records, one by The Surf Raiders and another by The Piers, a group from the Newport Beach area. About March 1982 The Ripptides issued a bootleg 10" extended play titled EVERY DAY and released it without permission on the Surf Wax label. Very few copies as a result were distributed.

The latest release on Surf Wax is the second album by The Surf Raiders titled SURF BOUND containing fourteen tunes, some originals and some surf standards.

Surf Wax Records hopes to continue in this fine tradition of releasing true instrumental surf music over the coming years. Under consideration is the possibility of releases bearing unreleased surf material from the sixties by such groups as the Tornadoes, Vibrants, Johnny Barakat & The Vestells and the Original Surfaris.

You can write to Surf Wax Records at:

6209 Oakbank Drive, Azusa, California 91702

### SURF WAX DISCOGRAPHY

#### Singles:

101	The Curl Rider	1st press 100	1	4/81
	Let There Be Surf	2nd press 300		5/81
102	Crash	1st press 100	1	11/81
	Point Conception '63	2nd press 100		12/81
103	Unknown	1st press 100	1	11/81
	Point Conception	2nd press 100		12/81
104	@ Gum Dipped Slicks	1st press 100	1	11/81
	Squad Car	2nd press 100		12/81
105	@ Wild Surf	1st press 100	2	11/81
	Silver Channel Stomp	2nd press 100		12/81

#### Extended Plays:

SWEP 1002	<u>CALIFORNIA SURF</u> (7" 6 songs) <sup>@</sup>	1st press 500	1	8/82
SWEP 1003	<u>SHORE BREAK</u> (7" 6 songs) <sup>@</sup>	1st press 500	2	9/82
SW 1002	<u>EVERY DAY</u> (10" 7 songs)	"unknown"	3	5/82

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@ Denotes issued with Picture Sleeve



## Albums:

SWST 1001 RAIDERS OF THE LOST SURF 1st press 1000 2/82  
The Curl Rider, Let There (Blue & White marble)  
Be Surf, Rampage, Surf 2nd press 1000 4/82  
Rider, Crash, Pier Shootin', (Regular blue vinyl)  
Squad Car, Tsunami, Unknown, DJ press 100 2/82  
Swami's Reef, Point (Regular black vinyl)  
Conception, Gum Dipped  
Slicks, Scratch

SWST 1002 SURF BOUND 5/83  
Surf Bound, Totally Tubular, Shortnin' Board,  
Egyptian Surf, Beyond, Hit The Surf, Raider Jam,  
Wave Walkin', The Ranch, Hott Foam Rider, Long Ride,  
K39, El Surfboard, Steel Pier.

(Both Surf Wax albums are by THE SURF RAIDERS)

## Discographical Notes:

- 1: Denotes released by THE SURF RAIDERS
- 2: Denotes released by THE RIPP TIDES
- 3: Denotes released by THE PIERS. Pressed on red vinyl only.

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## Group Personnel:

THE SURF RAIDERS: Robert Dalley (lead guitar), Linda Dalley (keyboards), Neal Kuzee (rhythm guitar), Dave Rodriguez (drums) Loyd Davis (bass).

THE RIPP TIDES: Rick Knight (lead guitar), Tom Doyle (drums) Dave More (rhythm guitar), Randy Redmon (bass)

THE PIERS: Tom Zusag (lead guitar), Bill Nemec (bass, lead vocals), Cam Smith (rhythm guitar, vocals), Scott Dalton (drums).

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# BIBLIOGRAPHY

The following is a list of past CM's which feature material involving the SURF REVIVAL.

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- |                         |  |
|-------------------------|--|
| CM 33 (OCT '79)         | THE SURF'S GONNA RISE AGAIN - JON & THE NIGHTRIDERS  |
| CM 36 (JAN '80)         | LET THERE BE DRUMS (album review and story)  |
| CM 37 (FEB '80)         | JAN & DEAN ON THE DINAH TV SHOW (transcript)   |
| CM 38 (MCH '80)         | PAPA DOO RUN RUN SPECIAL<br>BILL KOUMARELOS - SPACE AGE SURF MUSIC   |
| CM 39 (APR '80)         | JAN & DEAN ON THE UNCLE FLOYD SHOW   |
| CM 40 (MAY '80)         | JAN & DEAN IN 1980 STILL LOOKING FOR SURF CITY (clipping)  |
| CM 41 (JUN '80)         | SURFSIDE SIX (The Story)<br>JAN & DEAN BACK FROM DEAD MAN'S CURVE (clipping)<br>DEAN TORRENCE INTERVIEW (Roxy Club, June 4, 1979)<br>JAN & DEAN BACK ON TRACK (clipping)   |
| CM 46 (NOV '80)         | JAN & DEAN MOVE CROWD WITH SAME OLD SIXTIES PAP (clipping)<br>BILL KOUMARELOS - SPACE AGE SURF MUSIC   |
| CM 47 (DEC '80)         | DICK DALE IN THE SEVENTIES   |
| CM 48 (JAN '81)         | OL'55 - ANYWHERE THE GIRLS ARE<br>KEEPIN' THE SUMMER ALIVE WITH JIMMIE MANZIE<br>A HARD EDGE FROM THE WEDGE<br>SURF MUSIC FOR THE BIRDS - MIDNIGHT OIL   |
| CM 49 (FEB '81)         | BEACH BOYS - STILL AT SCHOOL AFTER TWENTY YEARS (clipping)<br>THE SURF RAIDERS<br>JON & THE NIGHTRIDERS - SURF BEAT '80 (album review)   |
| CM 50 (MCH '81)         | RETURN OF THE VENTURES<br>SKELETONISING - THE SKELETONS<br>BILL KOUMARELOS BLASTS OFF  |
| CM 51 (APR '81)         | SOUND OF A REVIVAL 'SURFIN' MUSIC IN SOUTHERN CALIFORNIA'<br>CARL WILSON SOLO  |
| CM 52/53 (MAY-JUNE '81) | THE WATERGATES   |
| CM 54 (JULY '81)        | CROSSFIRES - OUT OF CONTROL (album review)<br>CARL WILSON (album review)<br>SURF'S UP - BEACH BOYS, JAN & DEAN, VENTURES (reviews)<br>MALIBU   |
| CM 55 (AUG '81)         | CARL WILSON (interview and album review)   |
| CM 56 (SEP '81)         | SOLO LOVE - MIKE LOVE<br>HANG 10 - THE SURF RAIDERS<br>JAN & DEAN CONCERT, PHOENIX, AUGUST 29, 1981 (review)<br>A NIGHTRIDER REVIEWS THE SURFRAIDERS   |
| CM 57/58 (OCT-NOV '81)  | SOLO LOVE - MIKE LOVE PLIES ALONE (album review)<br>HANG 10 - THE SURF RAIDERS<br>MAYOR OF SURF CITY - ROBERT STOUT (interview)<br>THE NIGHTRIDERS INVADE AND RETURN (European Tour)<br>A SURFRAIDER REVIEWS THE NIGHTRIDERS |
| CM 59/60 (DEC-JAN '81)  | JON & THE NIGHTRIDERS (European Tour concert reviews)  |
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